IFAR reports
and The Art Loss Register

Volume 14, Number 7
July 1993

Dali Update • Park Avenue Thefts—Recoveries and an Indictment • Artists' Unfulfilled Fantasies: Art Show in New England

Gabriele Münter, *Jawlensky and Werefkin in a Field*, Stolen in Stockholm.

IFARreports
incorporating *Stolen Art Alert*
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Wild Representations Make Massachusetts Exhibition a No-Show

In February and March 1993 scores of painters, printmakers, and sculptors throughout the United States received a letter from The New England Fine Arts Institute of Boston, stating that they were "officially invited to participate" in "State of the Art 93", an art exhibition to be held in Woburn, Massachusetts on Memorial Day weekend. The letter, with its impressive-looking logo of Greek columns, stated that this "prestigious juried show" will have "up to $50,000 in awards," was to be open "by invitation only to artists of merit," was "expected to attract up to 40,000 people," and that there would be purchase awards of "up to $10,000." An entry fee of $25 was required.

A small part of my fantasy life is to be discovered as an "artist." Nevertheless, I set aside the invitation. But two weeks after the deadline, I retrieved it and decided to invest the $25 (even though the March 12th deadline was long past).

A few weeks later I was more than surprised to receive a note informing me that two of my pieces were accepted and that in the "unlikely event" that more than one piece was accepted, I was to send $49 for handling and delivery when sending each work. In short, a total fee of $74 to submit one work; a separate $49 for a second piece.

Although I know that I am good, I am not that good. Having two pieces accepted (an "unlikely event") after submitting the application two weeks late was a little too much. And the initial claim that up to 40,000 people were likely to visit an art show in Woburn, Mass. on a three-day holiday weekend strained my credulity. And why $74 to submit one work, without being told what it might cost to receive the return of the work? And would the work be returned, at any cost?

At that point, all of my fantasies of immortality were overcome by a concern for all of the other painters, printmakers, and sculptors who would be vulnerable, rather than skeptical. Accordingly, I wrote letters to the Attorneys General of Massachusetts and New York and the Federal Trade Commission inquiring as to whether the authorities had ever heard of The New England Fine Arts Institute or Matthew R. Brooks, the Chairman of its Board of Trustees. New York, I am sorry to say, never responded. The FTC sent a letter advising me that no information was found responsive to my request. Much to its credit, however, the Massachusetts Attorney General telephoned me. As a result I learned more than I ever wanted to know about the "State of the Art 93," awards "up to $50,000" and attendance of "up to 40,000."

As the Boston Globe in its June 2 issue reported:

> Thousands of artists responded to the solicitation campaign, but hundreds of works were never shown. Paintings, still in packing crates, lay unattended in a tent and in the trade center basement. Artists searched through the piles for their work, some of it damaged. Many artists reported spending as much as $3,000 to attend the show, including a highly unusual $25 entry fee and a $49 hanging fee for each work."

There was no full art show: no prizes were awarded; no 40,000 people attended the exhibition. The submissions were not limited to the United States. Artists from Germany, Italy, South America, and Puerto Rico sent their works. Oh yes; almost everyone had two pieces accepted; in fact, at least one artist had three works accepted. More than 5,200 works from approximately 2,500 artists were

shipped to Woburn. A lot of fantasies may have been fulfilled.

There is, however, some good news. Shortly after the publication of the Boston Globe article the Massachusetts Attorney General obtained an "Assented to" preliminary injunction against Mr. Brooks and his The New England Fine Arts Institute (his "doing business" name) freezing his assets.

So much for the mixture of greed and vulnerability. In the short run it is clear that the combination works; and the product is very tasteless. The long run is not yet over.

A lot of questions arise. One is whether this type of venture can lead to "stolen" or "converted" art. For example, if submitted works were not exhibited or intended to be exhibited, were these works "converted" or "stolen" because they were fraudulently obtained? If works were not returned because substantial additional fees for their return were required, is that an improper conversion or theft?

Is there anything to learn from all of this? In terms of avoiding the pitfalls, I suggest not. As the lawyer in the office of the Massachusetts Attorney General who faithfully pursued this venture commented to me: as long as this kind of greed exists, he will not be without a job.

Franklin Feldman

Dali Deception Update: Legal Developments

Center Art defendants Mett and Wiseman with Dali, holding a bas-relief of the type they sold. (Photo by Lee Catterall. Courtesy of the U.S. Postal Inspector.)

IFARreports readers are already familiar with many of the twists and turns of the Dali forgery scheme. For a lively, comprehensive account of the saga, see *The Great Dali Art Fraud* by Lee Catterall, published last winter by Barricade Books. In it, Catterall, a reporter for the Honolulu Star-Bulletin traces the decade-long Dali deception up to the Amiels' indictments in January 1992. Here follow some legal developments since the publication of his book.

In federal cases against vendors and publishers of questionable prints, the creative maneuvers of the defendants have postponed, but not stopped, the prosecution.

United States v. Center Art Galleries-Hawaii

In December 1990, IFAR reported that the officers of Center Art Galleries received prison terms for misrepresenting reproductions of works by Dali and certain celebrity artists as valuable, limited-edition lithographs. On April 15, 1993, following a nine-month appeal process, the Ninth Circuit Court of Appeals in Honolulu affirmed the 3-year sentence of William Mett and the 30-month sentence of Marvin Wiseman.

Mett, the president of Center Art Galleries, and Wiseman, the vice president, raised numerous issues on appeal, including the sufficiency of the evidence, the language of the indictment, and their fines. The burden of proof shifted to the defendants to show why the trial court was in error.

Many of the issues raised in the appeal concerned the admissibility of expert testimony. For example, the Center Art Gallery defendants protested the admission of statements regarding Dali's signature from Dali's long-time associate, Robert Descharnes, because he is not a handwriting expert. The court felt that Descharnes' long association with Dali was sufficient for the purposes of the trial. The defendants also protested the trial court's refusal to qualify Dali's self-taught print archivist, Albert Field, as an expert in Dali sculpture. The appellate division affirmed the District Court's refusal to qualify Field, an English teacher who does not consider himself a Dali sculpture expert.

Mett and Wiseman had argued at trial that the representations of value concerning their print products were not fraudulent because they were merely "opinions" of value given for insurance purposes. In order to win a reversal on the appeal, Mett and Wiseman would have had to show that a reasonable court could not have disagreed. In affirming the lower court's finding of fraud, the

ity of sophistication between the defendants and their customers.

Another argument put forth by the convicted art dealers was that the Hawaii legislature had not restricted the meaning of the term "original" to the narrower meaning used in the indictment. The majority affirmed the trial court's finding that Mett and Wiseman intended customers to understand "original etching" and "original lithograph" in the sense used in the indictment, meaning "by the hand of the artist". In a separate opinion, concurring Circuit Judge Reinhart pointed out that no print is ever "original" in this sense, but that the inaccuracy is not fatal to the conviction.

Finally, the Center Art Gallery defendants argued that the trial court had found them "indigent" and therefore they were exempt from the fines imposed by their sentencing. The Court of Appeals found this argument, too, without merit, pointing to places in the record where the District Court called Center Art Galleries "a very viable company" and estimated the fraud to be between $5 and $40 million.

Having failed to show "clear error" at the trial level, Mett and Wiseman retain convictions of wire and mail fraud. They remain free pending a petition for rehearing in the Ninth Circuit.

United States v. Amiel

The Amiel defendants have also lengthened their trial process substantially. Although their motions to dismiss their indictments failed on the merits, they succeeded in postponing the criminal trial by seven months.

Defendants Kathryn, Joanne, Serina, and the late Hilda Amiel were indicted for a scheme to sell counterfeit reproductions of works by Dali and other contemporary artists as limited edition, signed prints (see *IFARreports* Feb./Mar. 1992). On January 6, 1993, Chief Judge Platt of the Eastern District of New York denied their motion to dismiss their superseding indictment for mail and wire fraud, deeming the defendants' Double Jeopardy claim premature. The Second Circuit Court of Appeals concurred in June.

Like many defendants in art fraud cases, the Amiels are subject to criminal sanctions as well as civil penalties. The three actions pending against the Amiels are a consumer fraud case instigated by the FTC, a civil forfeiture case to recoup illegitimate gains, and criminal wire and mail fraud charges. The FTC action resulted in a freeze of the Amiel corporation's $4 million of assets, followed by a July 8, 1991 court order to seize the Amiel's money, automobiles, real property, and artwork as instrumentalities in the civil forfeiture case. Lastly, the defendants were indicted on March 3, 1992 with twenty counts of mail and wire fraud.

On occasion, certain civil fines which accompany criminal convictions have been held so "punitive and extreme" as to constitute duplicative punishment in violation of the Double Jeopardy clause of the Fifth Amendment. The Amiels argued that the seizure of $4 million of assets for the pending $226,000 claim was so disproportionate as to constitute duplicative punishment, when taken together with the other charges. Therefore, they moved to dismiss the criminal indictment.

The factors that seem to be important in qualifying a civil forfeiture as punitive are the disproportionality of the forfeiture to the amount in controversy and the coexistence of a stringent criminal penalty. However, these factors must be present in the extreme. In the 1992 "Whaler's Cove" case, the Second Circuit held that even where the defendant pled guilty to selling $250 of cocaine, the civil forfeiture of a $68,000 condominium did not violate the Double Jeopardy clause.

Adrian DiLuzio, Kathryn Amiel's defense attorney, maintains that the seizure of $4 million is punishment enough. However, the trial, and now the appellate division held that the amount of the seizure is not grossly disproportionate to the extent of the Amiels' alleged frauds. Second, since a criminal conviction has not yet been made, no civil forfeiture, no matter how disproportionate, could be impermissably duplicative. By moving to dismiss the criminal indictment before it has been tried, the Amiels were "placing the cart before the horse," according to Judge Platt.

Since the standard of proof is higher for criminal than civil cases, the FTC and civil forfeiture proceedings against the Amiels are stayed until the criminal suit is tried. If the Amiels are convicted by "proof beyond a reasonable doubt", the government can reuse much of the criminal testimony in the other two actions. If the Amiels are acquitted on the criminal charges, the government can try to meet the lower "clear and convincing" standard for the civil forfeiture case or the "preponderance of evidence" standard for the FTC consumer action.

The Amiels' criminal trial will begin with the jury selection on October 18, 1993 at the Federal District Courthouse in Uniondale, New York. Until then, there's "not much more to say," according to Serina Amiel's defense attorney Melvyn K. Roth. "The jury will decide."

A Note on Sentencing

Art forgers are typically convicted under 18 U.S.C. Sections 1341 (mail fraud) and 1343 (wire fraud). The federal Sentencing Guidelines put the maximum penalties for these felonies at 5 years in prison and/or a $1000 fine. However, a felon convicted of multiple counts can serve terms concurrently or consecutively, at the sentencing authority's discretion. Likewise, the sentencing authority may increase the fine according to the amount of the fraud or the previous record of the offender.

According to Detective Bill Martin of the Los Angeles Police Department, art-related fraud would probably be considered a non-violent crime against property. Unless considered a danger to themselves or others, convicted art felons would probably serve their time in a federal minimum-security camp like Allenwood, where white-collar criminals like Ivan Boesky have served sentences.

Lisa Borodkin

Two Women Indicted in Brownstone Case

One of numerous Lipchitz sketches still missing.

The niece of an 81-year-old widow suffering from Alzheimer's disease has been charged with illegally removing and selling $2.35 million worth of art and other valuables belonging to her aunt while serving as her court-appointed conservator.

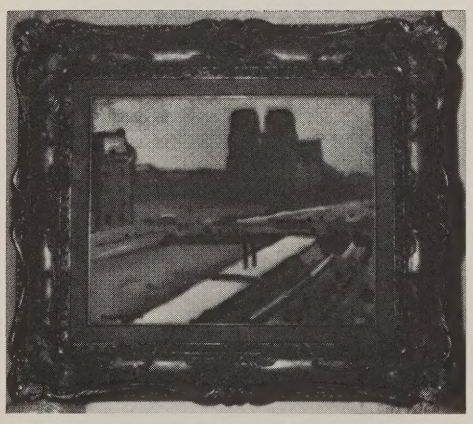
On June 9, the U.S. Attorney's office for the Southern District of New York filed a complaint accusing the niece, Roberta Pyzel, 40, and her companion, Eileen Grosso, 47, of stealing approximately 100 valuable paintings, sculpture, and silver objects from the Park Avenue apartment of Mrs. Ethel Brownstone between 1987 and 1990. A formal indictment followed on July 8. Mrs. Brownstone, who, according to the U.S. Attorneys, was diagnosed with Alzheimer's in 1980, inherited the collection of mostly late 19th—early 20th century French sculpture and paintings from her husband, Lucien Brownstone, a clothing manufacturer who died in 1971.

The indictment further charges that the pair consigned the stolen works to Sotheby's and Christie's in New York and used false names to disguise the works' true ownership. Over $2 million in proceeds from the sales were then reportedly deposited in a Swiss bank account controlled by Ms. Pyzel.

Ms. Pyzel assumed supervision of her aunt's care in 1987 and soon after became her court-appointed co-conservator, together with a New York attorney. The attorney was replaced by a second attorney in 1989. Following a dispute between Ms. Pyzel and the second attorney, the court appointed a third attorney, Alfrieda Kenny, as sole conservator for Mrs. Brownstone in May 1990.

Discovering Mrs. Brownstone's apartment stripped of its art collection, Ms. Kenny conducted an investigation, according to press reports. In June 1991, she filed a civil suit in New York State Supreme Court charging Ms. Pyzel and Ms. Grosso with stealing over $4 million from Mrs. Brownstone, following the allegedly illegal sale of the art collection. Ms. Kenny also contacted IFAR and registered some 90 items as stolen works (*IFARreports* July, August-September, October 1991).

According to the U.S. Attorney's office, the current charges are part of an ongoing investigation into allegations of criminal activity by court appointees and others associated with the Surrogates' Court of New York County.



Mrs. Brownstone's Albert Marquet, Barges in the Seine, *sold and still missing.*

Arrests in Park Avenue Theft

Recovered Utrillo

Two suspects were arrested in June for the 1992 New Year's Day burglary of a Park Avenue apartment in which $1.6 million worth of paintings, furs and jewelry were stolen. One of the suspects is a former doorman in the building.

Bronx District Attorney Robert T. Johnson announced the arrests and the recovery of all six paintings, including a Maurice Utrillo and a Maurice de Vlaminck (*IFARreports* January 1992), following an undercover operation in which a U.S. Postal Service agent posed as a wealthy European buyer. The FBI and Secret Service were also involved in the investigation, according to press reports.

Houlihan Sentenced

The former director of the Southwest Museum in Los Angeles, Patrick Houlihan, was sentenced on May 21 following his recent conviction on charges of embezzlement and grand theft of American Indian art and artifacts from the museum (*IFARreports*, May 1993).

The judge sentenced Houlihan to 120 days in the Los Angeles County Jail and 1,000 hours of community service not to concern art or cultural entities, with five years probation. He was also ordered to pay $70,000 restitution to the museum, as well as local fines on each of seven counts. According to the FBI, Houlihan is appealing the conviction.

Florence Squassi Swanstrom

~Correction~

Please note that in the June issue of *IFARreports* in the Missing Art Alert, the description of No. 40 should read as follows:

Signed letter by Freud, dated July 3, 1932 on his letterhead with Prof. Dr. Freud in the upper left and the address, Wien, IX, Berggasse 19, in the upper right. Addressed to Dr. Sterba with the salutation: "Lieber Herr Doktor."

Additional Information

We recently received a correction for a painting by Georgia O'Keeffe registered and published in 1986. (See *IFARreports*, Nov. '86, no. 1229) Please note that the correct medium, dimensions and title are as follows

O'Keeffe, Georgia (1887-1986). *Purple Red Hill and Small Cloud.* Oil on canvas. 30.5 x 17.8 cm.

Stolen Art Alert

Khmer torso. Sandstone?
Height 84.5 cm.

Stolen in New York, New York while in transit on April 13, 1993. A reward is being offered by the insurer for information leading to its recovery, subject to the usual conditions.

If you have any information about this sculpture, please contact the Art Loss Register at IFAR, 46 East 70th Street, New York, NY 10021. Tel. (212) 879-1780. Fax (212) 734-4174. or William F. Smith of William F. Smith/Graham Miller International, 61 Broadway, New York, NY 10006. Tel. (212) 635-9170, Fax (212) 363-1455.

Recoveries

Decorative Arts

Tiffany Studios. Acorn table lamp. Glass. Diam. 40.6 cm. Impressed on shade: TIFFANY STUDIOS NEW YORK 1435; impressed on base: TIFFANY STUDIOS NEW YORK S223 446 with Tiffany Glass & Decorating Company logo. *N93.1.2. Taylor, MI. Oct. 1, '90. (*IFAReports*, Jan. '93, no. 69).

Tiffany Studios. Dragonfly lamp. Glass. Diam. 55.9 cm. Impressed: Tiffany Studios New York. *N93.1.1. Taylor MI. Oct. 1, '90. (*IFARreports*, Jan. '93, no. 70)

Antiquities

Head, Cycladic, ca. 3000 B.C.. Ht. 7.0 cm. *N92.97.1. New York, NY. Mar. 1 '91. (*IFARreports*, Feb./Mar. '92, Missing, no. 6.)

Missing Art Alert

Missing Objects
Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

Photographs

American, 20th Century

41 FEININGER, Andreas. *Helicopter*, 1949. Photograph. *N93.243.1. New York, NY. May 6, '93. *Reward.*

41

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

547

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 18th Century

547 Unknown. *Portrait of a Young Girl of the Depeyster Family*, 1720. Oil on canvas. 80.0 x 70.0 cm. From the Hudson River Valley, New York. Provenance: Dix Estate, New York, NY. *N93.233.2. Bernard & S. Dean Levy, Inc. New York, NY. Jun. 8, '93. *Reward.*

American, 19th Century

548 GLACKENS, William J. (1870-1938). *Farmer in Vence - Les Bayous*, 1920. Oil on board. 21.3 x 26.9 cm. Bears label on verso from Kraushaar Gallery. *N93.233.1. Bernard & S. Dean Levy, Inc. New York, NY. Jun. 8, '93. *Reward.*

549 TEED, Douglas Arthur (1864-1929). *Horses-Arabs*, 1916. Oil on canvas? 44.1 x 58.8 cm. Signed and dated l/l: Douglas Arthur Teed 1916. *N93.236.1. Milwaukee, WI. Jul. 23, '93. *Reward.*

American, 20th Century

550 CLARK, Alson S. (1876-1949). *The Black Fan*. Oil on board. 23.7 x 18.8 cm. *N93.226.1. Los Angeles, CA. May 18, '93.

551 McALLISTER, William. *Cudre Barbaro*, 1991. Watercolor. 50.0 x 32.5 cm. Inscribed on lower edge: IL CUDRE BARBARO, VENICE 1991, McALLISTER. Depicting a canal in Venice with several boats tied on the bank on the right with houses lining the canal, a single gondola with a gondolier in the background. *N93.227.1. San Antonio, TX. Apr. 24, '93.

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552 MEYER, Morris. *Dock 4.* Watercolor. 50.0 x 70.0 cm. Signed l/r: Meyer. Outside of a brick building with an awning over a door, a sign reading "Dock 4" on the left with windows above and to the side; another sign with the number "636", an arrow pointing left and "Office" to the right of the door. *N93.228.1. San Antonio, TX. Apr. 24, '93.

Canadian, 20th Century

553 FROMME-DOUGLAS, Peter. *Canadian Farmer*, 1979. Watercolor and airbrush. 64.0 x 66.0 cm. *N93.253.5. Toronto, Canada. Mar. 19, '93. Interpol Number : 93IPO2414

554 FROMME-DOUGLAS, Peter. *Child and Kitten*, 1980. Watercolor and airbrush. 66.0 x 66.0 cm. *N93.253.4. Toronto, Canada. Mar. 19, '93. Interpol Number : 93IPO2414

555 FROMME-DOUGLAS, Peter. *Clara Bow*, 1978. Watercolor. 76.0 x 55.9 cm. *N93.253.1. Toronto, Canada. Mar. 19, '93. Interpol Number : 93IPO2414

556 FROMME-DOUGLAS, Peter. *Cosmo Woman*, 1982. Watercolor and airbrush. 73.7 x 64.0 cm. *N93.253.6. Toronto, Canada. Mar. 19, '93. Interpol Number : 93IPO2414

557 FROMME-DOUGLAS, Peter. *Couples*, 1980. Watercolor and airbrush. 66.0 x 66.0 cm. *N93.253.8. Toronto, Canada. Mar. 19, '93. Interpol Number : 93IPO2414

558 FROMME-DOUGLAS, Peter. *Frustration*, 1980. Watercolor and airbrush. 63.5 x 66.0 cm. *N93.253.2. Toronto, Canada. Mar. 19, '93. Interpol Number : 93IPO2414

559 FROMME-DOUGLAS, Peter. *Peter H.*, 1980. Watercolor and airbrush. 48.0 x 66.0 cm. *N93.253.3. Toronto, Canada. Mar. 19, '93. Interpol Number : 93IPO2414

560 FROMME-DOUGLAS, Peter. *Shipwreck*. Watercolor and airbrush. 76.2 x 61.0 cm. A ship tilting to the left (a riverboat or paddle wheeler?) with a landscape in the background. *N93.253.7. Toronto, Canada. Mar. 19, '93. Interpol Number : 93IPO2414

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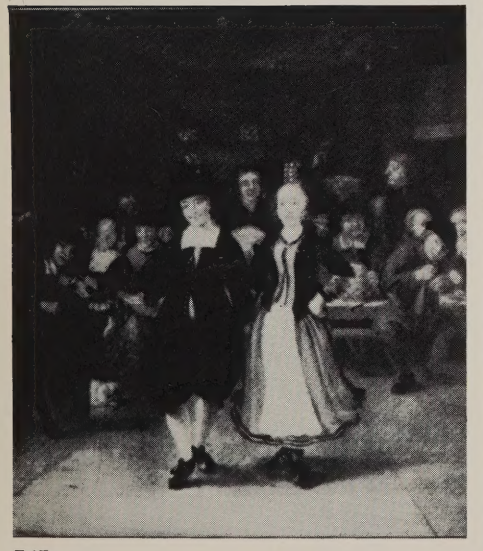

565

561 RIOPELLE, Jean Paul (b. 1923). *Composition*. Oil. 42.0 x 34.0 cm. N93.250.3. Westmount, Canada. Mar. 15, '93. Interpol Number : 93IPO2972

562 SURREY, Philip H. (1910-90). *Street Scene*. Oil. 51.0 x 61.0 cm. N93.250.4. Westmount, Canada. Mar. 15, '93. Interpol Number : 93IPO2972

Czechoslovakian, 19th Century

563 KUPKA, Frantisek (1871-1957). *L'Acier Ralentit*, 1923. Gouache. 20.3 x 31.8 cm. Abstract geometric composition. *N93.248.2. New York, NY. Aug. 12, '74.

Dutch, 17th Century

564 HEEREMANS, Thomas (1640-97). *Winter Landscape*, 1668. Oil on panel. 47.0 x 67.0 cm. Signed and dated. *N93.272.1. Eschenz, Switzerland. Jun. 11, '92. Interpol Number : E-189/10-1992

565 LUNGENS, Gerrit (1622-83). *Wedding Dance*. Oil on panel. 25.0 x 20.0 cm. *N93.255.3. Turin, Italy. Sep. 23, '91. Interpol Number : E-5/1-1993

566 VERBEECK, Pieter Cornelius (1610-54). *Hunting Scene*. Oil on panel. 50.0 x 70.0 cm. *N93.272.2. Eschenz, Switzerland. Jun. 11, '92. Interpol Number : E-189/10-1992

567 WEENIX, Jan Baptist (1621-60). *Rural Landscape*, 1642. Oil on panel. 108.0 x 102.0 cm. *N93.272.3. Eschenz, Switzerland. Jun. 11, '92. Interpol Number : E-189/10-1992

568 WHINTHIS. *Horsemen*, 1625. Oil on panel. 30.0 x 40.0 cm. *N93.255.2. Turin, Italy. Sep. 23, '91. Interpol Number : E-5/1-1993

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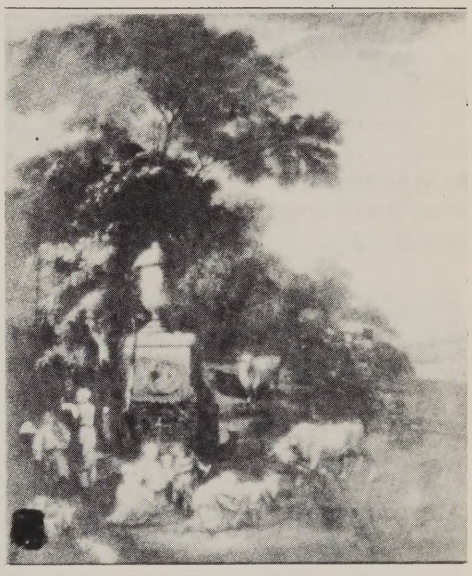

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568

Dutch, 19th Century

569 EVERSEN, Adrianus (1818-97). *Summer*. Oil on panel. 33.0 x 38.0 cm. Signed l/r: A. Eversen. Pendant to N93.257.3. *N93.257.4. Romsey, England. Nov. 24, '92. Interpol Number : E-10-1-1993

570 EVERSEN, Adrianus (1818-97). *Winter*. Oil on panel. 33.0 x 28.0 cm. Signed l/r: A. Everson. Pendant to N93.257.4. *N93.257.3. Romsey, England. Nov. 24, '92. Interpol Number : E-10-1-1993

571 KOEKKOEK, Sr., Hermanus (1815-82). *Shipping in an Estuary*. Oil on panel. 28.0 x 39.5 cm. *N93.257.1. Romsey, England. Nov. 24, '92. Interpol Number : E-10-1-1993

English, 19th Century

572 GRIPS, C. J. (1825-1920). *Dutch Interior with a Woman Drinking Tea*, 1879. Oil on panel. 37.0 x 29.0 cm. *N93.257.2. Romsey, England. Nov. 24, '92. Interpol Number : E-10-1-1993

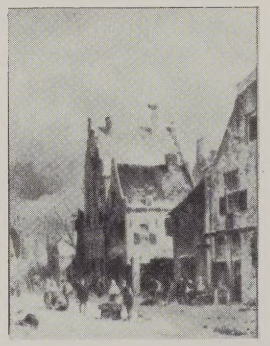
573 HORLOR, George William (1849-91). *Protection*, 1872. Oil on canvas. 63.5 x 78.5 cm. *N93.262.1. Filey, England. May 25, '92. Interpol Number : E-154/8-1992

569

574 LAVERY, Sir John (1856-1941). *Portrait of Lady Lavery*. Oil? 90.0 x 68.0 cm. Half-length portrait in three-quarter profile of a woman wearing a black dress and reclining against a red cushion and holding a red box on her lap. N93.256.2. Kilkenny, Ireland. Feb. 20, '93.

575 LAVERY, Sir John (1856-1941). *Self-Portrait*. Oil? 30.0 x 43.0 cm. Signed l/r: J. Lavery. Inscribed on verso: "John Lavery 15 Cromwell Place, London SW, 1909, Born Ireland 1856." Half-length portrait of the artist shown in three-quarter profile, wearing a white jacket and dark tie. N93.256.1. Kilkenny, Ireland. Feb. 20, '93.

576 PEPLOE, Samuel John (1871-1935). *Barra*. Oil on panel. 27.5 x 32.0 cm. Double sided work. *N93.265.1. London, England. Aug. 20, '92. Interpol Number : E-237/12-1992



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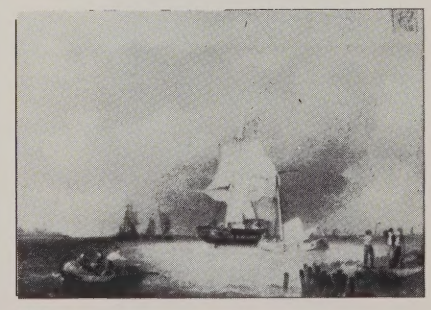

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576 *(Verso)*

English, 20th Century

577 PENN, William. *Portrait of a Young Girl*, 1930. Oil on canvas? *N93.264.2. Penrith, England. Aug. 21, '92. Interpol Number : E-238/12-1992

French, 15th Century

578 *The Annunciation, The Nativity, and the Flight into Egypt.* Polychromed wood. 210.0 x 40.0 x 5.0 cm. *N93.261.1. Morlaix, France. Oct. 15, '92. Interpol Number : E-227/11-1992

French, 19th Century

579 COURBET, Gustave (1819-77). *Seascape.* Oil on canvas. 55.0 x 40.0 cm. Signed. In tones of blue and grey. N93.271.5. Rochefort, Switzerland. Aug. 3, '92. Interpol Number : E-197/10/1992

580 LEBOURG, Albert-Charles (1849-1928). *Landscape at Sunset.* Oil on canvas. 37.0 x 54.0 cm. Signed l/l. Landscape of sunset with a river in the center and a village in the center right background, part of a hill in the lower left foreground. Dominant colors are yellow, blue, and green. *N93.271.4. Rochefort, Switzerland. Aug. 3, '92. Interpol Number : E-197/10/1992

577

581 MONET, Claude (1840-1926). *Poplars.* Oil on canvas. 100.0 x 63.0 cm. Signed l/r. *N93.271.1. Rochefort, Switzerland. Interpol Number : E-197/10/1992

582 MORET, Henry (1856-1913). *Sailing Boats at Sea.* Oil on canvas. 38.0 x 61.0 cm. Signed l/l. Seascape of four sailing boats or ships at sea, a grassy seashore in the lower left; dominant color is pink. *N93.271.2. Rochefort, Switzerland. Aug. 3, '92. Interpol Number : E-197/10/1992

583 TROUILLEBERT, Paul Desiré (1829-1900). *River Landscape.* Oil on canvas. 37.0 x 54.0 cm. Signed l/l. Landscape with a tree-lined river in the lower right, a triple arched bridge in the background; dominant colors are green, grey, and blue. *N93.271.3. Rochefort, Switzerland. Aug. 3, '92. Interpol Number : E-197/10/1992

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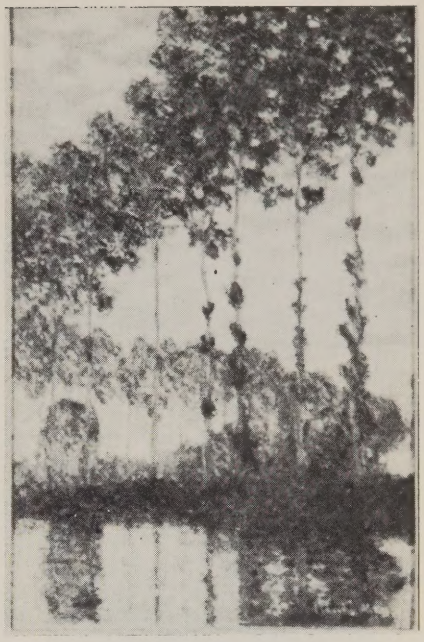

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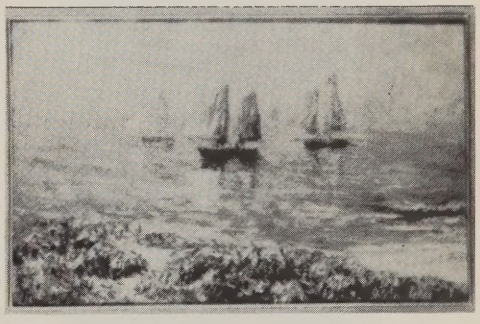

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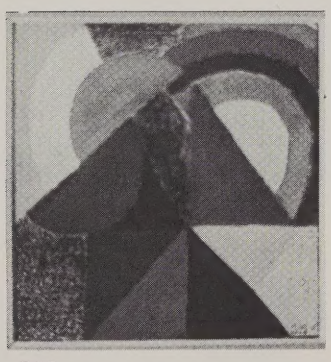


588

590

French, 20th Century

584 BRIANCHON, Maurice (1899-1979). *Ballet*. Oil on board. 26.1 x 31.9 cm. *N93.232.1. New York, NY. Jan. 1, '92.

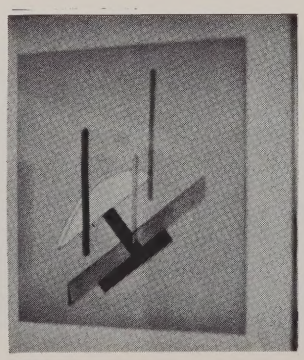
585 BUFFET, Bernard (b. 1928). *Houses*. Oil on canvas. 63.5 x 53.0 cm. N93.250.2. Westmount, Canada. Mar. 15, '93. Interpol Number : 93IPO2972

586 BUFFET, Bernard (b. 1928). *The Village Church*. Oil on canvas. 63.5 x 53.0 cm. N93.250.1. Westmount, Canada. Mar. 15, '93. Interpol Number : 93IPO2972

587 DELAUNAY, Sonia (1885-1979). *#845 Rhythme Colore*, 1959. Oil and gouache. 78.7 x 73.7 cm. Signed l/r: Sonia Delaunay. *N93.248.5. New York, NY. Aug. 12, '74.

588 DELAUNAY, Sonia (1885-1979). *#859 Rhythme Colore*, 1959. Gouache and oil. 78.7 x 73.7 cm. Signed l/r: Sonia Delaunay. *N93.248.6. New York, NY. Aug. 12, '74.

589 LEGER, Fernand (1881-1955). *Composition*, 1938. Watercolor. 26.3 x 36.3 cm. Signed and dated in ink l/r: F.L. 38. Inscribed on verso: "A Francois Hertel Amicalement F. Leger NY 45." Overall composition with abstract male figure and shapes in vivid red, green, and yellow with black accents. N93.230.3. Hudson, Quebec, Canada. Apr. 21, '92.



591

German, 20th Century

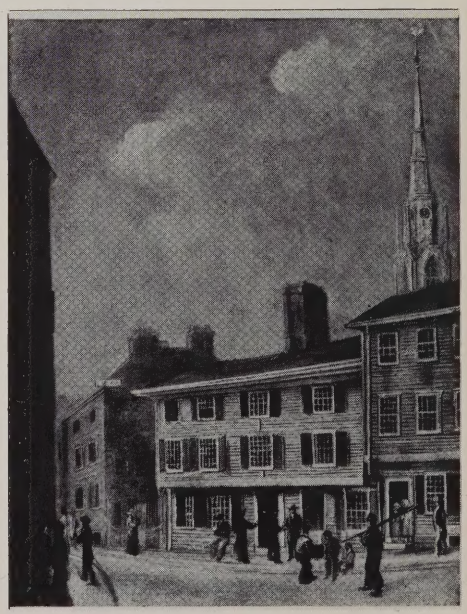
590 MÜNTER, Gabriele (1877-1962). *Jawlensky and Werefkin in a Field*, 1908. Oil on board. 32.7 x 44.5 cm. Inscribed: "Marianne u. Werefkin 1908/09 (unverkauflich)." *N93.273.1. Stockholm, Sweden. Apr. 14, '93.

Hungarian, 20th Century

591 MOHOLY-NAGY, Laszlo (1889-1946). *Sketch for Steel*, 1922. Collage. 72.4 x 64.8 cm. *N93.248.4. New York, NY. Aug. 12, '74.

Irish, 19th Century

592 SADLER, Rupert (1810-1892). *Paul Revere House*, 1845. Oil on tin. 37.5 x 28.9 cm. *N93.244.1. Boston, MA. May 30, '93. *Reward.*



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593

Italian, 15th Century

593 VISEO, Paolo da (1450-81). *The Virgin Enthroned.* Distemper on panel. 54.0 x 28.0 cm. *N93.255.1. Turin, Italy. Sep. 23, '91. Interpol Number : E-5/1-1993

Italian, 17th Century

594 VECCHIA, Andrea Della. *Portrait of a Man.* Oil on canvas. 50.0 x 40.0 cm. *N93.269.1. Milan, Italy. Mar. 8, '92. Interpol Number : E-3/1-1993

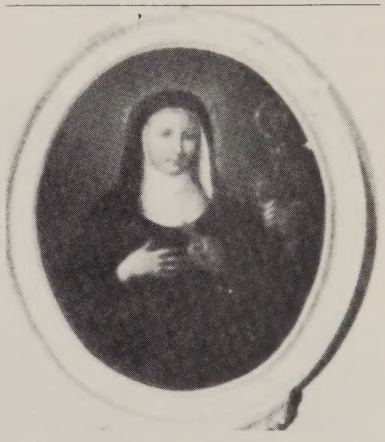
Italian, 19th Century

595 *St. Rosalie of Palermo*, 1872. Oil on canvas. 100.0 x 85.0 cm. Genoese. *N93.268.2. Giuliana, Italy. Jan. 27, '91. Interpol Number : E-4/1-1993

596 *St. Scholastica.* Oil on canvas. 95.0 x 50.0 cm. Sicilian. Oval. *N93.268.1. Giuliana, Italy. Jan. 27, '91. Interpol Number : E-4/1-1993

Spanish, 19th Century

597 PINEDA MONTON, Miguel. *The Children and the Shell (Los niños de la concha).* Oil. Signed l/r. The Christ Child and the Young John the Baptist. *N93.264.1. Penrith, England. Aug. 21, '92. Interpol Number : E-238/12-1992



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Uruguayan, 19th Century

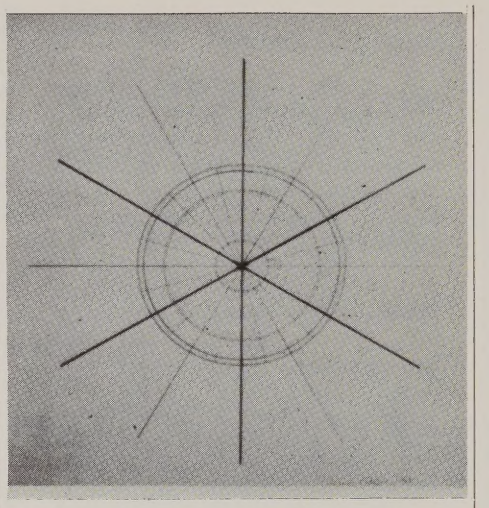
598 TORRES-GARCIA, Joaquin (1874-1949). *Composition*, 1937. Gouache and casein on board. 72.4 x 52.1 cm. Signed u/l and dated u/r. *N93.248.3. New York, NY. Aug. 12, '74.

Prints, Drawings

American, 20th Century

599 LIPPOLD, Richard (b. 1915). *Untitled*, 1963. Ink on paper. 63.5 x 48.3 cm. *N93.248.7. New York, NY. Aug. 12, '74.

600 WARHOL, Andy (1928-87). *After the Party*, 1979. Screenprint on Arches paper. 53.8 x 76.3 cm. Signed in pencil l/r: Andy Warhol. Edition no.: 710/1000. Printed by Rupert Jasen Smith, New York, and published by Grosset & Dunlap, Inc., New York. *N93.238.3. Kinsman, OH. Feb. 3, '93.



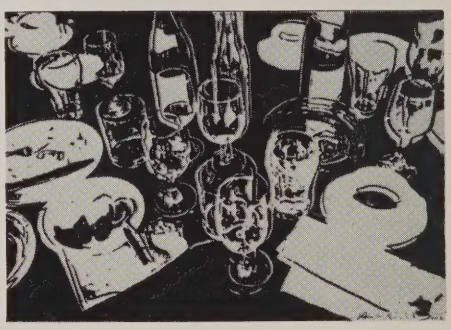
599

Belgian, 20th Century

601 DELVAUX, Paul (b. 1897). *West End*, 1947. Ink on paper. 59.4 x 79.7 cm. Signed and dated l/r: P. Delvaux/Westend/ 9.9.47. *N93.248.1. New York, NY. Aug. 12, '74.

Canadian, 19th Century

602 SUZOR-COTE, Marc-Aurelè de Foy (1869-1937). *Athabaska*. Charcoal on paper? 41.0 x 61.0 cm. N93.250.5. Westmount, Canada. Mar. 15, '93. Interpol Number : 93IPO2972



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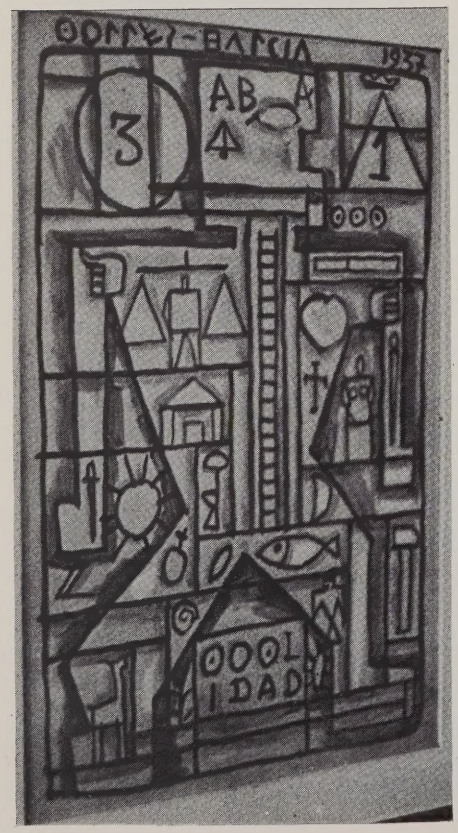

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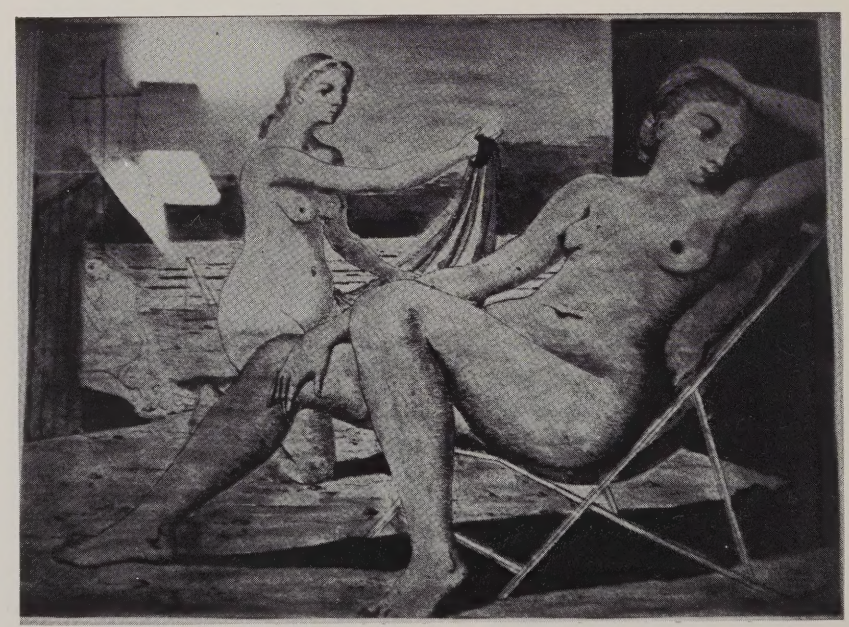


601

Canadian, 20th Century

603 ROBERTS, Goodridge (1904-74). *Young Woman Sitting*. Pen and ink. 28.0 x 21.0 cm. N93.250.7. Westmount, Canada. Mar. 15, '93. Interpol Number : 93IPO2972

604 SZASZ, Andre (b. 1926). *Head*. Lithograph? 30.5 x 25.4 cm. Edition no.: 31/300. *N93.253.9. Toronto, Canada. Mar. 19, '93. Interpol Number : 93IPO2414

English, 20th Century

605 MOORE, Henry (1898-1986). *Two Women Bathing Child No. 2*, 1973. Lithograph on paper. 49.4 x 63.8 cm. Edition no.: XXV/XXV. Two seated women facing each other, each woman holding a child, a basin at their feet. N93.230.1. Hudson, Quebec, Canada. Apr. 21, '92.

French, 19th Century

606 MATISSE, Henri (1869-1954). *Pompadour (pour Versailles)*, 1951. Lithograph on Arches paper. 29.2 x 23.6 cm. Signed l/r: H.M. One of 15 artist's proofs. Bears the Mourlot stamp on verso and the inscription: "Lithographie Originale Pompadour (pour la refection du Chateau Versailles)" Published by Mourlot, Paris. Depicts a young woman's face framed by curls with ruffles at the neck. N93.230.2. Hudson, Quebec, Canada. Apr. 21, '92.

French, 20th Century

607 CHAGALL, Marc (1887-1985). *Couple Embracing*. Lithograph? 53.0 x 66.0 cm. Edition no.: 42/75. N93.250.8. Westmount, Canada. Mar. 15, '93. Interpol Number : 93IPO2972

608 CHAGALL, Marc (1887-1985). *Les Bouquets*, 1970. Ink on paper. 30.0 x 23.1 cm. Signed l/r: Marc Chagall. *N93.234.1. New York, NY. Jun. 5, '93. *Reward.*

609 CHAGALL, Marc (1887-1985). *Nice and the Cote d'Azur: Avenue de la Victoire*, 1965. Lithograph on paper. 70.3 x 45.6 cm. Signed in pencil l/r: "Chagall". Also signed in the plate l/l: Ch. Sorlier Sculp. Edition no.: 30/150. Charles Sorlier worked for Mourlot Freres in Paris and was Chagall's "Chromiste." A redhaired female holding a bouquet of red roses and hovering above a cityscape with red buildings on left and right. Three blue trees to the right with one floating fish; a walled city in the background. N93.230.4. Hudson, Quebec, Canada. Apr. 21, '92.

604

608

Sculpture

610 LAURENCIN, Marie (1885-1956). *Harmonie*, 1921. Drypoint on paper. 60.6 x 45.6 cm. Signed l/r in pencil: Marie Laurencin. Galerie Romanet, Paris, referred to the work under the title "Depart pour la Bal." Two female figures standing close to each other, wearing short dresses, one with dark hair and the other with light hair. N93.230.5. Hudson, Quebec, Canada. Apr. 21, '92.

German, 20th Century

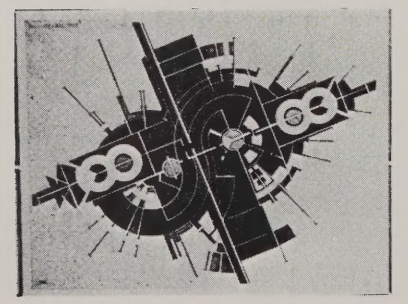
611 MICHEL, Robert. *Untitled*, 1967. Polyphoto collage on board. 30.5 x 35.6 cm. *N93.248.8. New York, NY. Aug. 12, '74.

Spanish, 20th Century

612 DALI, Salvador (1904-89). *Ivanhoe Suite*, 1977. Color lithograph on Japon paper. 53.8 x 73.8 cm. Edition no.: 93/150. Four prints, including Wilfred, King Richard, Rowena and Overseer. *N93.238.2. Kinsman, OH. Feb. 3, '93.

613 MIRO, Joan (1893-1983). *Bird*. Lithograph. 48.0 x 66.0 cm. Edition no.: 21/50. N93.250.6. Westmount, Canada. Mar. 15, '93. Interpol Number : 93IPO2972

614 PICASSO, Pablo (1881-1973). *347 Gravures*, 1968. Etching. 12.5 x 9.0 cm. Edition no.: 21/50. Published by Crommelyncke-Mougins. Leiris #167; Bloch #168. N93.238.1. Kinsman, OH. Feb. 3, '93.



611

Canadian, 20th Century

615 KIEFF, (b. 1936). *Composition*. Bronze. Ht. 58.0 cm. N93.250.9. Westmount, Canada. Mar. 15, '93. Interpol Number : 93IPO2972

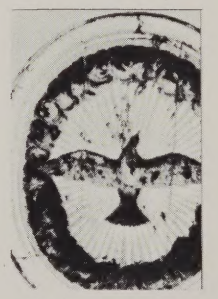
French, 17th Century

616 *Reredos*. Polychromed wood. 100.0 x 80.0 cm. *N93.258.1. Arcachon, France. Oct. 17, '92. Interpol Number : E-236/12-1992

Portuguese, 18th Century

617 *Mary Madgalene*. Polychromed wood. Ht. 46.0 cm. *N93.267.1. Penela, Portugal. May 20, '92. Interpol Number : E-221/11-1992

618 *St. Caetano*. Polychromed wood. Ht. 50.0 cm. *N93.266.1. Penela, Portugal. May 20, '92. Interpol Number : E-222/11-1992



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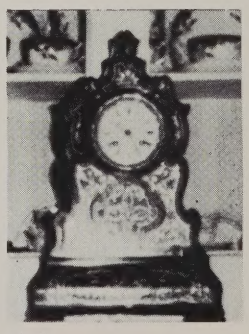
618

Decorative Arts

Clocks, Timepieces, Watches

English, 19th Century

619 Table clock. Wood, mother-of-pearl, and enamel. Inscribed on the dial: "Le Roy/Paris." Inscribed on the back: B47 5PT-31. Victorian. The shaped case with an overall foliate inlaid design, the circular dial with Roman numerals and surmounted by a shaped crest centering an anthemion, the front with a quatrefoil design, on a shaped base on bracket feet. *N93.263.1. Wythall, England. May 29, '92. Interpol Number : E-229/11-1992

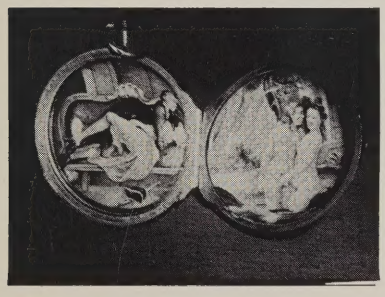


619

French, 18th Century

620 Watch, ca. 1750-1775. Gold, enamel, precious and semi-precious stones. Diam. 5.6 D. 1.9 cm. Painted by an unknown artist from the circle of J.A. Watteau. Inscribed on the face: Lepiere/A Paris. *N93.231.1. Bloomington, IN. Jan. 1, '88.

620



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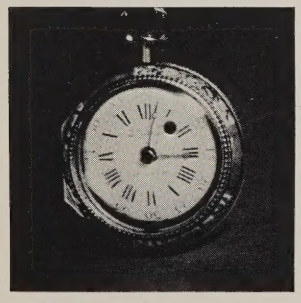


620

Icons

Russian, 17th Century

621 *The Virgin of Vladimir.* Tempera on panel? 62.0 x 80.0 x 7.0 cm. *N93.255.4. Turin, Italy. Sep. 23, '91. Interpol Number : E-5/1-1993

621

Antiquities

Sculpture

Greek, 6th Century, B.C.

622 *Head of a Kore.* Marble. Ht. 22.0 cm. Hair above the forehead, upper part of nose and chin are damaged. Found in 1902 on the site of the temple of Aphaia at Aegina. With large incised eyes; the hair fastened with a taenia and in wavy bands in the back of the neck, in three wavy horizontal bands above the forehead. N93.254.1. Athens, Greece. Jun. 11, '93.

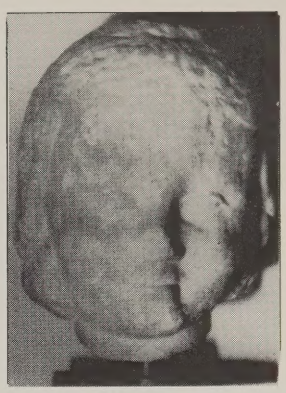
Greek, Century Unknown

623 *Head of a Girl.* Marble. 12.5 x 9.0 x 11.0 cm. Top of the head and chin are damaged and the nose is broken. Portrait of a young girl, with thick hair hanging down the side of her head. *N93.252.1. Athens, Greece. Jan. 24, '93. Interpol Number : E-6/1-1993

Jewelry

Roman, 4th Century

624 Necklace. Gold and garnets. Comprised of alternating gold filigree disks and irregular garnet beads; with a hook clasp. *N93.223.1. London, England. Dec. 13, '91.



623

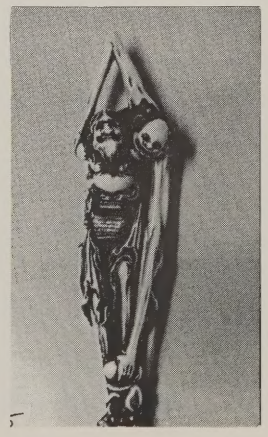
624

Asian Art

Netsuke

Japanese, 18th Century

625 Ashinaga and Tenaga. Ivory. One leg is cracked. *L93.1271.3. Essex, England. Apr. 5, '93.



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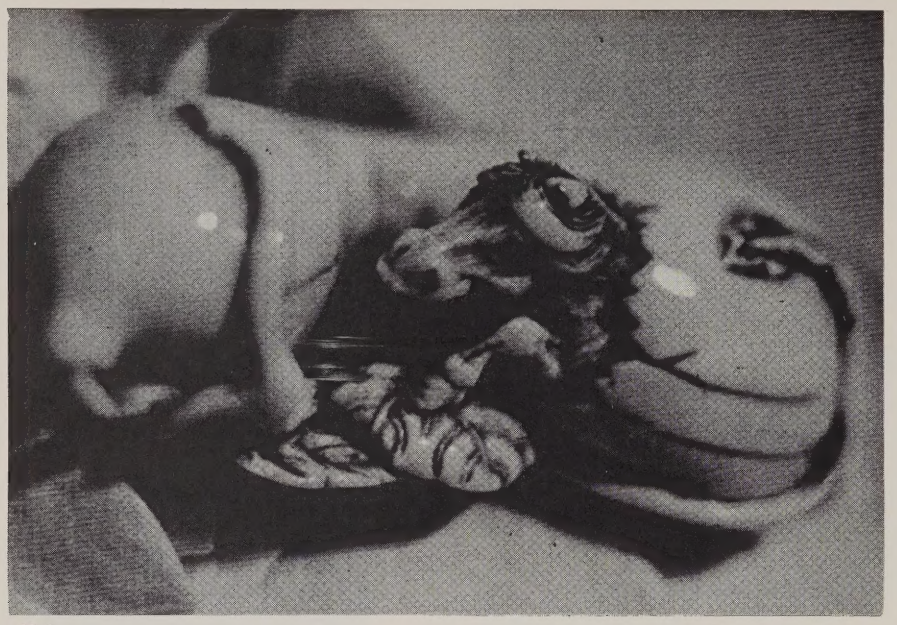


626

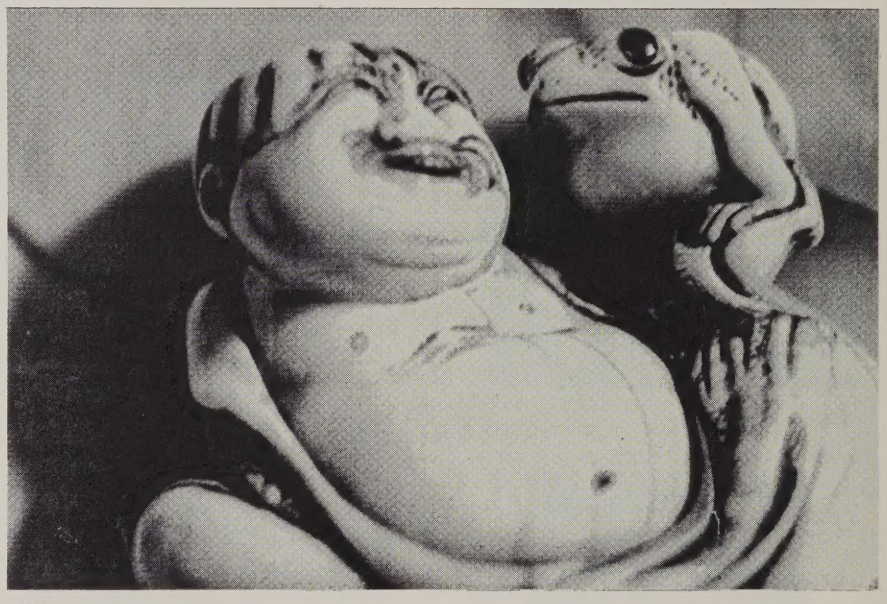
626 Chokwaro's horse. Ivory. Signed on a raised oval. Ring missing. *L93.1271.4. Essex, England. Apr. 5, '93.

627 Dutchman. Ivory. Some damage to the child's hand. *L93.1271.5. Essex, England. Apr. 5, '93.

Japanese, 19th Century

628 Gama Sennin. Ivory. Signed: Yoshinaga. *L93.1271.2. Essex, England. Apr. 5, '93.

629 *Kirin*. Ivory. *L93.1271.1. Essex, England. Apr. 5, '93.



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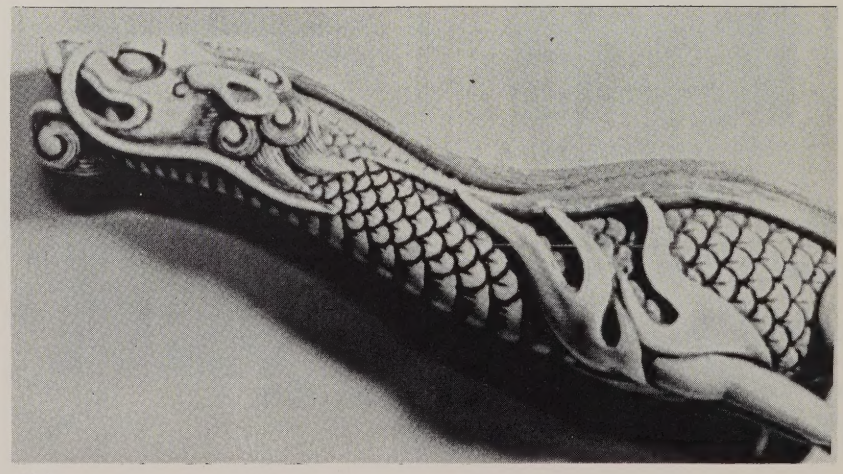


629

Miscellaneous

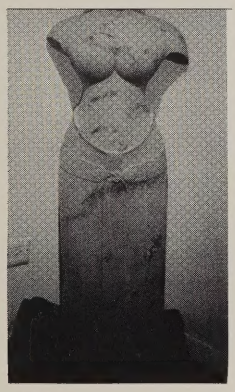
Sculpture

Cambodian, 11th Century

630 *Female torso.* Khmer. Sandstone? Ht. 84.5 cm. With iron red rust stains on the stone. *N93.235.1. New York, NY. Apr. 13, '93.

Chinese, 18th Century

631 *Buddha.* Gilded wood. Ht. 46.0 cm. Possibly Southeast Asian. Part of a set of three figures representing Buddha of the Past, Present and the Future. Male figure seated in the lotus position with legs crossed, the right hand raised in a blessing, wearing a conical headdress with a finial or knop on top. *N93.270.1. Prague, Czechoslovakia. Jun. 28, '92. Interpol Number : E-203/10-1992



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631

Books, Documents, Manuscripts

Czechoslovakian, 19th Century

632 *Torah,* 1865. Parchment and ink. Ht. 61.0 cm. Inscribed in pencil on the parchment where it is attached to the roller at B'reishit are the words: 24 W. 111 St.; the number "2" is stamped on a piece of blue tape at the bottom roller of D'varim with additional inscriptions in Hebrew at the top of the B'reishit roller and the top of D'varim roller. Written in the Ashkenazic script (ktav beit yosef) in clear legible letters with 53 lines of text per column. Possibly a Holocaust Torah (i.e.. one desecrated by the Nazis and now called "The Czech Torahs.") Repaired at least twice and possibly three times. The first two sections probably written by a different scribes, and attached to the Torah. The mantle , 31 inches long, is made of a purple/burgundy velvet, with a 1.5 in. yellow gold brocade at the top and bottom hems. A ten commandment emblem adorns the front of the mantle. N93.242.1. New York, NY. Dec. 12, '92.

English, 19th Century

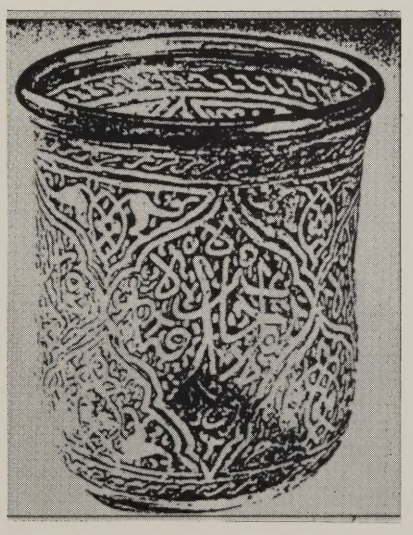
633 CHAMBERLAIN, Henry. *Views and Costumes of City and Neighbourhood of Rio de Janeiro, Brazil,* 1822. Ink and watercolor on paper. 39.0 x 28.0 cm. Each illustration inscribed at lower edge: T.L. Chamberlain. British first edition printed By Thomas M. Lean, London. Bound with 41 sheets of text with 36 colored and folded illustrations. N93.251.1. Sao Paulo, Brazil. Aug. 23, '91.

Islamic Art

Glass

Egyptian, 19th Century

634 Mosque lamp. Glass and gilt. Diam. 8.0 Ht. 9.5 cm. *N93.260.1. Paris, France. Mar. 1, '92. Interpol Number : E-72/4-1992



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